The EDISON KINETOGRAM

VOL. 2 London Edition, April 1, 1911 No. 12

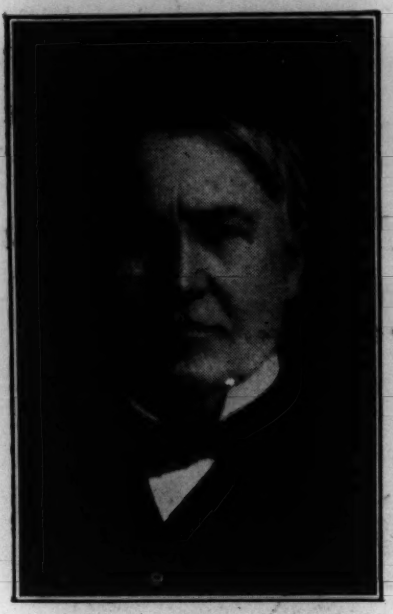
SCENE FROM

THE PRICE OF VICTORY

FILM No. 6755

EDISON FILMS TO BE RELEASED on April 19th, 22nd, 26th & 29th, 1911

Vol. 2. APRIL 1, 1911. No. 12



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.

Published by THE EDISON MANUFACTURING COMPANY, Ltd., Edison Works, Willesden Junction, London, N.W.

HAVE you ever stopped to consider, Mr. Exhibitor, what Edison Films are doing for the motion picture business? Do you realise what the association with the business of such names as Mark Twain, Richard Harding Davis, O. Henry, Rex Beach, Roy Norton, John Luther Long, E. W. Townsend and the other famous novelists and playwrights who write *exclusively* for Edison Films is contributing to its permanence?

And do you appreciate what a tempting invitation to the patronage of the more consistent, more profitable and in every way more desirable class of theatre-goers is placed in your hands every time you are given an Edison Film the scenario of which was written by one of these famous authors.

Their admirers among lovers of books and the legitimate drama are counted by millions. Their books have been read in every corner of the civilised world. The characters and stories they tell live in the minds of the many. With the assistance of their creators, these same characters are recreated, and move about upon the silent stage re-enacting the living story of the comedies and tragedies that have brought fame and fortune to their authors.

Don't you see what an opportunity to swell your box-office receipts, with the assistance of a little bright advertising on your part, is thereby given to you in Edison Films—AND ONLY IN EDISON FILMS—Mr. Exhibitor.

Managers of productions of the legitimate stage written or collaborated in by one of these famous playwrights recognise the advertising value of their names and make every possible use of them in their advertising. That same advantage is open to the Exhibitor of Edison Films, and the keen Exhibitor will grasp it whenever we release a Film which bears the name of one of these gifted authors.

Such an opportunity is given in the comedy release of April 19th, "THE RANSOM OF RED CHIEF," by one of the most popular and lamented of American authors, O. Henry, *whose works are accessible only to Edison Films.* It is one of his best and brightest and most widely known stories.

YOU SHOULD GET "THE RANSOM OF RED CHIEF," MR. EXHIBITOR, AND LET YOUR PATRONS AND THE PUBLIC IN GENERAL KNOW THAT YOU ARE RUNNING IT IN YOUR THEATRE.

EDISON FILMS

To be released on Apr. 19th, 22nd, 26th & 29th, 1911

Edison Film No. 6751 **Copyrighted, February, 1911** **Released, April 19, 1911**

Code, VOORAVOND **Approx. Length, 975 feet**

The Ransom of Red Chief.

By O. Henry

(COMEDY)

AFTER reading a newspaper article regarding old Tightwad's rise in the world (he having received forty thousand dollars from a railroad company for an unprofitable tract of land) Bill and Jim, two happy-go-lucky characters with a desire to increase their somewhat limited capital, hit upon a plan to get some of Tightwad's easy money by holding young Tightwad for a ransom.

They accordingly hire a rig, take the boy and conceal him in a cave. The boy, by the way, a freckle-faced kid of ten, always up to some mischief and a general all-around nuisance, proves to be quite a surprise to Bill and Jim ; for instead of weeping and wailing for home and mother he proclaims himself "Red Chief" and makes it so uncomfortable for his captors that they lose no time in attempting to negotiate a ransom of two thousand dollars for the boy's return. Old Tightwad receives this communication in the light of a joke, and makes them a counter proposition as follows :

"*If you will bring Johnny home and pay me twenty-five dollars in cash, I'll take the boy off your hands.*

"(*Signed*) *Ebenezer Tightwad.*"

Bill and Jim nearly collapse at this unexpected message, but after due consideration they come to the conclusion that it is really the cheapest way to rid themselves of such an uncontrollable boy, and forthwith they return him to old Tightwad, his father, and promptly pay him twenty-five dollars to boot, departing sadder but wiser men. When the boy finds that Bill and Jim are really going to leave him at home, he sets up a howl like a calliope and kicks like a mule. It takes about all the strength old Tightwad can

muster to hold the boy and keep him from following Bill and Jim.

Of all the "bad boy" comedies that have been produced, this is one of the very best. The antics of this particular bad boy are so excrutiatingly funny that you do not laugh at him, but with him, from start to finish.

Edison Film No. 6752 **Copyrighted, February, 1911** **Released, April 19, 1911**

Code, VOORBANK **Approx. Length, 1000 feet**

A Stage Romance

(DRAMA)

THIS picture presents a distinct novelty in the way of construction and treatment in so far as it presents a play within a play. Not alone that, but those who have never had the good fortune to peep behind thc stage and see how the great dramas are moulded into shape will be doubly interested in seeing just how a rehearsal is conducted at the first reading. Here and there throughout the film we are able to catch a glimpse of the actor and his life and environments during a first-night performance, which altogether makes an interesting subject, coupled with a strong dramatic story that is clearly told.

At the very opening of this picture we are shown the rehearsal of a new civil war drama. Here is shown the alert stage manager with his dictatorial ways, the leading lady and her love affairs between the heavy man and the hero ; and strange to say, these last two parts are reversed in the real drama of their lives. One soon realizes where the little lady's affection lies and that the green-eyed monster is fast taking hold of the rejected one. His jealousy reaches its climax upon the opening night of the play when, spurred on to hatred and revenge, the rejected lover visits the leading lady's dressing-room and sees there the revolver that she uses in the play to shoot the "heavy man," who in reality is none other than the man she truly loves. He removes the blank cartridges from the revolver and substituting real bullets instead, hastens to his own room as the curtain rises.

But the warp and woof of Fate never wove a more subtle design than when the intended victim, during the action of the play, sprains his ankle, and being unable to continue his part, the stage manager assigns it to the culprit. After hastily changing his clothes to those of the disabled man, he rushes to the star's dressing-room to change the bullets in the revolver to blank cartridges, when lo ! he

finds it is too late, the revolver having been taken upon the stage. The curtain is up and the culprit is compelled to be the victim of his own crime. But again Fate intervenes and he is saved, though not without revealing his own criminal intent.

A strong, well-told story and well acted silent drama, with a touch of novelty that will leave a pleasing result.

Edison Film No. 6753 **Copyrighted February, 1911** **Released, April 22, 1911**

Code, VOORBEELD **Approx. Length, 990 feet**

The Rival Sculptors

A Story of Ancient Greece

(DRAMA)

THIS is another of the Edison Company's sumptuously presented plays of other times and countries. It carries us back to the days of ancient Greece when sculpture rather than scandal was the topic of the hour, and when the outlines of the human form divine were of more importance than the newest murder trial.

In a street in Athens a new statue had been recently placed upon a pedestal, and the populace are discussing its merits with considerable interest. A young girl, the daughter of a patrician, appears with her father and her slave, and the old gentleman shows her the new sculptor's work. Being called by an acquaintance, he leaves her for a moment and the sculptor himself appearing, notes the girl's beauty and accosts her. She resents his familiarity and is defended by another youth, a rival sculptor of the first.

And then one of those coincidences that are so common in real life : the father desires a competitive exhibition of the sculptor's skill in making a life-size figure of the girl to adorn the grand room, already so well-filled with statuary in his own palace. We see her posing in turn for each of the rival sculptors and we note the difference in the treatment accorded the two young men. When the father sees the work of the first sculptor he is rather disappointed, and the sculptor is more so. He resolves to visit his rival's studio, knowing that the rival has been more successful in love than he ; and going there finds the statue unguarded. Upon viewing it he realizes the inferiority of his own work and

seizing the sculptor's malet, he demolishes the beautiful piece of work and leaves the studio apparently unobserved.

But the girl, who has come to view the result of her lover's work, has seen him leave, and when she discovers the damage which is done, she and her maid clear away the debris and concoct a plan. When the three men, her father and the two sculptors appear to view the work they find the statue apparently in place, for the girl has taken the place of the marble. After their first astonishment the statue comes to life. She descends from the pedestal, and taking the mallet, offers it to the sculptor who had demolished the marble, bidding him to finish the work upon her person. Of course he retreats discomfited, and his rival is kept from following him for vengeance by the girl's offer to take her place in his life as well as in the niche provided for the statue.

The story is magnificently mounted, staged and acted, and is a long way out of the ordinary run of picture drama.

Edison Film No. 6754 **Copyrighted, February, 1911** **Released, April 26, 1911**

Code, VOORBEHOUD **Approx. Length, 990 feet**

Mr. Bumptious, Detective

(COMEDY)

THIS is really a parody on our own detective picture, "The Black Bordered Letter," but enjoyment of the comedy does not depend upon a knowledge of that picture.

While having a friendly drink in a cafe the famous detective, Griffith Grafton, is pointed out to our ever ambitious friend, who overhears him tell some of the methods he employed in locating a missing heiress, which sensational case Bumptious has just read about in the paper. He watches the great detective with admiration, tries to copy his mannerisms and naturally, when he learns of the sudden disappearance of a young lady from her boarding house, he decides that he can become a second Griffith Grafton and loses no time in going to the missing girl's house to investigate the case, representing himself as a private detective.

In searching her room for a clue he finds a photograph of her friend, a somewhat stout lady, whom he decides must be the missing one. Subsequently he meets the stout lady face to face in the street and pursues her to an asylum, where she is employed as a stenographer. He manages to gain access to the asylum, but once inside he finds it difficult to get out. However, he finally escapes in his shirt

sleeves and contracts a severe cold on his way home. Hastily he dons another coat and rushes to the boarding house to report the whereabouts of the missing lady, only to find that the stout lady was not the missing one after all, and, incidentally, that the young lady reported to be missing was none other than his constant hoodoo, the chewing-gum girl, who has absented herself for a few days and has turned up safe, sound—and sarcastic as usual.

It is the old, old story. Going sadly home, he turns to the wall the portrait of the great detective whom he has so much admired, and putting his feet in a tub of hot water, consoles himself with copious draughts of Rum and Gum.

Edison Film No. 6755 **Copyrighted, February, 1911** **Released, April 26, 1911**

Code, VOORBIDDER **Approx. Length, 1000 feet**

The Price of Victory

A Story of Napoleon Bonaparte

(DRAMA)

WHEN the village streets are filled with bright, gay uniforms and flags are flying and bands are playing, when fife and drum and bugle sound their sweet clear notes and send the blood leaping through the veins, and patriotism and the glory of war are before you in all its alluring grandeur and gaiety—then war is all inspiring ; but when the pale moon casts its weird, ghastly light o'er the silent battlefield with its mangled masses of horses and men, when gaping wounds open their mouths in the paleness of the night and drop by drop the crimson life blood seeks the parched, blackened grass, and dying moans break the stillness of the night,—ah ! *then* war is a great human sob, a cry of pain, a flood of tears, of which a whole generation cannot wash away the stain.

In the South of France lived old Daudet, the keeper of an inn, and his son, a young man of eighteen years—one, the father, a royalist clinging to all the symbols of the old reign of royalty and kingly power ; the other, the son, an enthusiastic patriot full of all the glories of Napoleon, the invincible Emperor who stepped into the gap that the Reign of Terror had left.

One day at the door of the inn appears a soldier, and from the long roll of paper he reads the name of Jean Daudet, age eighteen, and calls him forth to battle. The son is filled with joy, the father with sorrow and hatred—and they part. Eight weeks later the lad returns to the village

dressed in all the wonderful trappings of a drummer boy, full of life and patriotism ; and thus the old man bids him farewell, the only one in all his life whom he ever really loved. He goes forth to be shot—for what ? That the Emperor, Napoleon, may send his courier in hot haste to Paris with the news of another victory.

The news of the battle reaches the village, the old gray-haired father goes forth to search for his son, his boy, upon the bloody, silent, moonlit battlefield, while Napoleon and his staff ride by. Back to the inn the heartbroken father brings his dear dead and simply and humbly lays the silent white figure upon the table, and placing two candles at his head, sits alone in the silent watches of the night beside his dead one.

The Emperor and his staff stop at the inn for a few moments to write the dispatch heralding the news of the victory. Small wonder when the man of destiny calls for candles, so that he may see to write, that the old father refuses to give them up. By this means the Emperor and the dead drummer boy are brought together. The father, filled with hatred, springs upon Napoleon with an upraised knife, but the Emperor almost abstractedly brushes it away as well as the sword which flashes to his defence, quietly places the Cross of the Legion of Honor upon the dead boy's breast, and silently covers the figure with the flag for which he died, thus doing all that lay, even in the power of the Emperor, to pay reverence to this simple little drummer boy.

A wonderful picture and one which the Edison Company can well be proud of. It is beautifully staged and magnificently acted, and these, with its perfect photographic quality, place it among the permanent successes of Silent Drama.

Edison Film No. 6756 **Copyrighted, February, 1911** **Released, April 29, 1911**

Code, VOORBIJ **Approx. Length, 1000 feet**

The Iron Master

(DRAMA)

THE Edison Company has taken that well-known drama, "The Iron Master," which has stood the test of years, and painted it upon the canvas of the silent drama in a strong, vital form, telling the story clearly and distinctly, yet without marring in any way the beauty of the original.

The story is laid in France and deals with high society. The principal character, the Iron Master, is a strong, true character of sterling worth who is deeply

in love with Claire De Beaulieu, the daughter of a noble family living near to his estate, while she in turn is fondly devoted to Gaston, the Duke de Bligny, and also engaged to him. He, however, is a gentleman of wild habits, and eventually loses all his fortune at the gambling table. This fact soon becomes known to Moulinet, a "financier," who has more money than manners and whose one desire is to marry his daughter into swell society. Being in a position to know of Claire's financial state, he acquaints the Duke of her entire loss of fortune, and then offers to pay off all his debts if he will marry his daughter. This the Duke consents to do, and Claire, becoming acquainted with the fact, is so deeply humiliated that she, upon the spur of the moment, accepts the hand of the Iron Master in marriage.

On the wedding night he learns of the true state of her heart. He is crushed and broken but still the Iron Master, and he decides that they shall live side by side but that she shall be his wife in name only. She at last realizes the strength and steadfastness of his love when he defends her honour and the insult which the Duke De Bligny, her former lover, has heaped upon her. A duel between the two ensues, and on the morning before she begs for his love, but not until after he has left for the duelling ground does she learn what is to take place and that he married her knowing she was penniless.

She reaches the duelling spot just in time to save the Iron Master's life and almost forfeits her own instead. It is needless to say that the Iron Master wins her love, and the picture closes with the knowledge that a bright future is in store for them both.

This silent drama of French society life is presented by the Edison Company in a most able fashion. The stage settings were carefully supervised in details and the acting is up to the high standard of the Edison players.

Edison Film Calls Out Entire Los Angeles Police Force

The Orpheum Theatre of Los Angeles, Cal., recently gave perhaps the most unusual and unique performance ever shown at a local amusement house—two "Morning Matinees," exclusively for the police force of that city. The occasion was the running of the Edison film, "THE POLICE FORCE OF NEW YORK CITY."

The Los Angeles Police Board had approved the plan for the matinees, and Manager Clarence Drown had his house staff on hand at 9 o'clock and again at noon, so that the various details could see the film, which was run twice on each occasion. The theatre each time was filled with interested policemen, who gathered considerable information from the film, which, it will be remembered, shows interesting views of the various lines of activity of the country's premier police department. At night the traffic squad and the commissioners were entertained, as they were unable to attend during the day. The house was well filled at each exhibition, and the men were not slow in expressing their appreciation of the film and the thoughtfulness of the Orpheum management. A vote of thanks was tendered the Orpheum at a meeting of the Police Board.

It was the intention of the management when running the Edison "FIRE DEPARTMENT OF NEW YORK CITY," to hold "Milkmen's Matinees" along the same lines for the benefit of the Los Angeles fire laddies.

THE CRITICS' PAGE

On which is shown, in the order of its release, a criticism on each Edison Film by some one of the several Reviewers for the Film and Dramatic Press.

In the Days of Chivalry

One is reminded of Ivanhoe and the deeds of bravery recounted in the Waverley novels in seeing this film.—*The Billboard.*

Sleep, Gentle Sleep

Here is a really funny, well put together comedy, finely played and logically worked out.—*Dramatic Mirror.*

The Fire Department of New York City

This film is even more interesting than the Police Force release. * * * The final picture, showing the fire-boat with all streams going like an electric fountain, is a spectacle of thrilling beauty.—*The Nickelodeon.*

A Western Night

The film is short, but its quality is long, and there is a laugh in every foot.—*The Billboard.*

The Test of Friendship

The rescue scene is a marvellous piece of realism, entirely convincing. One would really suppose that it was enacted on top of the skeleton skyscraper. * * * The drama is equally convincing and holds a pretty love interest, owing to the ingratiating personality of the leading actress.—*The Nickelodeon.*

Recent Edison Releases

A Complete Table from February 1st, 1911

		Feet Approx.
Feb. 1	The Greater Love (Dr.)	1000
1	Arms and the Woman (Dr.)	975
4	The Cowpuncher's Glove (Dr.)	1000
8	The Winning of Miss Langdon (Com.-Dr.)	995
8	The Life of a Salmon (Ind.)	440
11	Amateur Night (Com.)	550
11	The Captain's Bride (Dr.)	1000
15	Old Silver Mine in Peru (Ed.)	250
15	A Mountain Maid (Com.-Dr.)	750
15	Pigs is Pigs (Com.)	1000
18	The Red Cross Seal (Dr. and Ed.)	1000
Feb. 22	The Police Force N.Y. City (Descr.)	995
22	The Joke They Played on Bumptious (Com.)	990
25	Eldora, the Fruit Girl (Dr.)	1000
Mar. 1	A Family of Vegetarians (Com.)	990
1	The Romance of Hefty Burke (Dr.)	1000
4	In the Days of Chivalry (Dr.)	1000
8	Sleep, Gentle Sleep (Com.)	990
8	Fire Dept. of New York City (Descr.)	400
11	Western Night (Com.)	600
11	The Test of Friendship (Dr.)	1000
15	The Gardener's Ladder (Com.)	700
15	The Link that Held (Dr.)	960
18	With Interest to Date (Com.-Dr.)	1000
22	Uncle's Birthday Gift (Com.)	995
22	Mike, the Miser (Dr.)	990
25	An Eventful Evening (Dr.)	1000
29	The Lover and the Count (Com.)	995
29	The Black Bordered Letter (Dr.)	1000

Questions and Answers

In this department of the KINETOGRAM *we shall publish, as promptly and fully as space will permit, our replies to enquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that enquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addresssd to the* KINETOGRAM, *care Edison Manufacturing Co., Ltd., Edison Works, London, N.W.*

H. W. P.—Please give a rule for measuring the focal length of a lens.

[To determine the required equivalent focus of a motion picture lens, multiply the distance of length of throw by the height of the film picture and divide it by the height of the picture on the screen—all measurements being expressed in inches.

For example: What must the equivalent focus of a lens be to project a picture 8 feet high at a distance of 32 feet, the height of the picture on the film being approximately $\frac{3}{4}$ inch?

Multiply 32 feet (length of throw), or 384 inches, by $\frac{3}{4}$ inch (height of picture on film).

$384\text{in.} \times \frac{3}{4}\text{in.} = 288\text{in.}$

Divide 288 inches by height of picture on screen, which is 8 feet or 96 inches.

$\frac{288\text{in.}}{96\text{in.}} = 3\text{in.}$ (Equivalent focus)].

L. J. K.—Have you an apparatus for producing electric light for a Motion Picture Machine, and if so, what is the price of same? Also let me know if you have the whole outfit for rewinding the film on reels and the price of same.

[We do not handle dynamos for the generation of electrical current to operate Motion Picture Machines. You will find the addresses of such manufacturers in the trade papers. We do market an Improved Gas Making Outfit—a most efficient and desirable apparatus for obtaining illumination where electricity is not available. The particular features of the Outfit are compactness, simplicity of operation, durability and portability. The action is entirely automatic, and because of its simplicity of operation no knowledge of chemistry is required of the operator. Price of the Outfit, consisting of Generator and Saturator, is £8 16 0, and our Dynamic High Power Calcium Burner, which we recommend for use with the Outfit as insuring the highest degree of illumination, costs £2 10 6 in addition. Our Improved Film Rewind costs 17/-]

W. T. J.—Will your Kinetoscope operate on a Direct Current of 60 volts and 30 amperes? Also state whether A. C. or D. C. will suffice.

[60 volts and 30 amperes will be satisfactory, but in view of this low voltage it would be necessary for you to use D. C., instead of A. C.]

J. E. D.—Please send me full instructions on how to set shutter on Exhibition Model Edison Kinetoscope. One shutter seems to be out of place just a little, as there is flicker. When framing lever is up almost as far as it will go, it seems to give best results. Give me all the information possible on this subject.

[It is first necessary for you to place your mechanism central on the body slides, that is, neither too far upward nor too far downward. Then set the solid blade of the revolving shutter so that it covers entirely the opening in the picture guage while the film is moving.

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Expressions from Exhibitors

Mr. P. M. Beck, Palais Eden and Alcazas Cinemas, 126-7 High Street, Shoreditch, E. *March 13th.*

"I take the first opportuity of answering your letter and to thank you for your posters, etc. You can rest assured I am endeavouring to obtain Edison productions from the hirers. What posters you send will be used for the purpose for which they are meant."

Mr. H. Hollis, Empire, Whittington Moor, near Chesterfield, *March 14th.*

"Thanks for your letter and stickers, etc., and in reply I may mention that I shall be only too pleased to receive anything in the form of advertising matter relating to your make of Film subjects, and, I may say in conclusion, your Films *always* are the *top lines* of *our programme*. Thanking you again."

Mr. Charles J. Burow, Picture Hall, Crawley, *March 15th.*

"Your letter to hand, enclosing posters for which I thank you. We always *insist* on at least one of your productions in each programme. We have a particularly good one this week. *Re* further posters, you might send on supply, which we intend to put up outside hall. The posters are very striking."

Mr. C. Preston, Manager, The Yorkshire Animated Picture Co., Picture Palace, Kingston Liberal Club, Halifax, *March 14th.*

"Allow me to offer you my congratulations for the fine way all your Film Subjects are produced. I am sure they seem embodied with life itself, so real do they appear when shown on the sheet ; the staging and photograph quality are so good, too, I can assure you I lose no opportunity in *including your films* in *my programme* and can always depend on pleasing my audience.'

Mr. Bert Edgar, Chief Operator and Electrician, Hippodrome, Ilkeston, *March 20th.*

"I have great pleasure in saying that our audiences at the above hall receive your Film Subjects with great delight from start to finish. Wishing you the best of success."

Mr. G. Besford, Manager, The Picturedrome, Corner of Gibson Street and Buxton Street, Newcastle-on-Tyne.

"Your Films, 'The Man who Learned' and 'A Mother's Thanksgiving,' went splendid here ; in fact, all your Films take well, the detail is always so perfect."

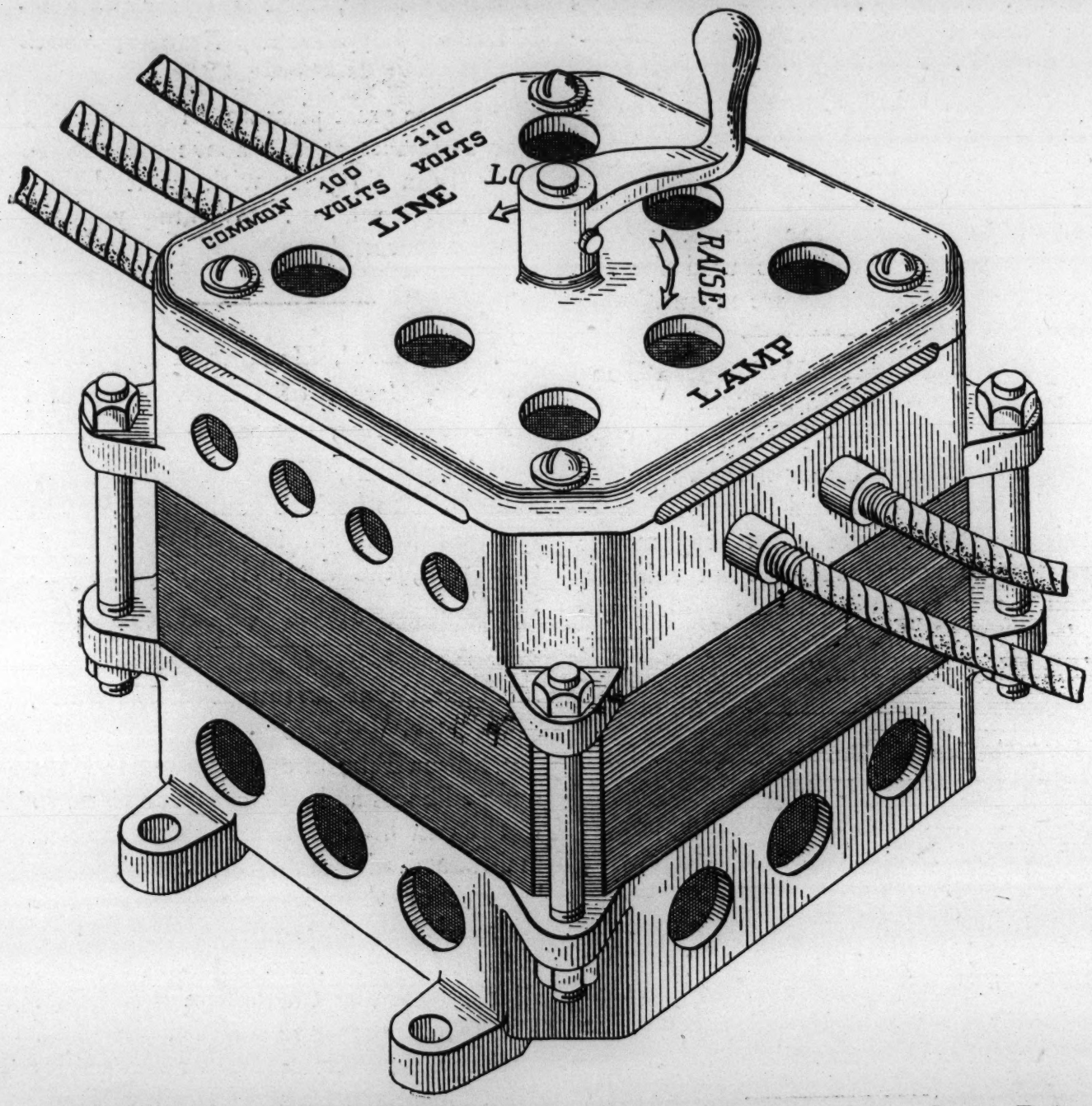
Mr. Thos. Payne, Avenue Electric Theatre, Morpeth, *March 13th.*

"Edison Films are very popular with our audiences and will continue to be so if the past high standard of excellence is maintained. Speaking for myself, as the lecturer of the pictures, I always like Edison Films, as your stories are always so full of material, that one can talk, talk, all the time that the picture is running. The pictures cover such an immense field in the world of fiction, never two stories alike, not too many familiar faces, and what I consider an important matter, always changing."

The "Bumptious" comedies always go good here, and every time I advertise them I have packed houses. When we had "Bumptious on Birds" I merely placed a sign in the lobby reading "Bumptious Tonight," with the result that we could not accommodate the crowds.—*J. R. Scotti, Manager Pastime Theatre, Albuquerque, New Mexico.*

The New Edison Economy Transformer

(FOR ALTERNATING CURRENT)



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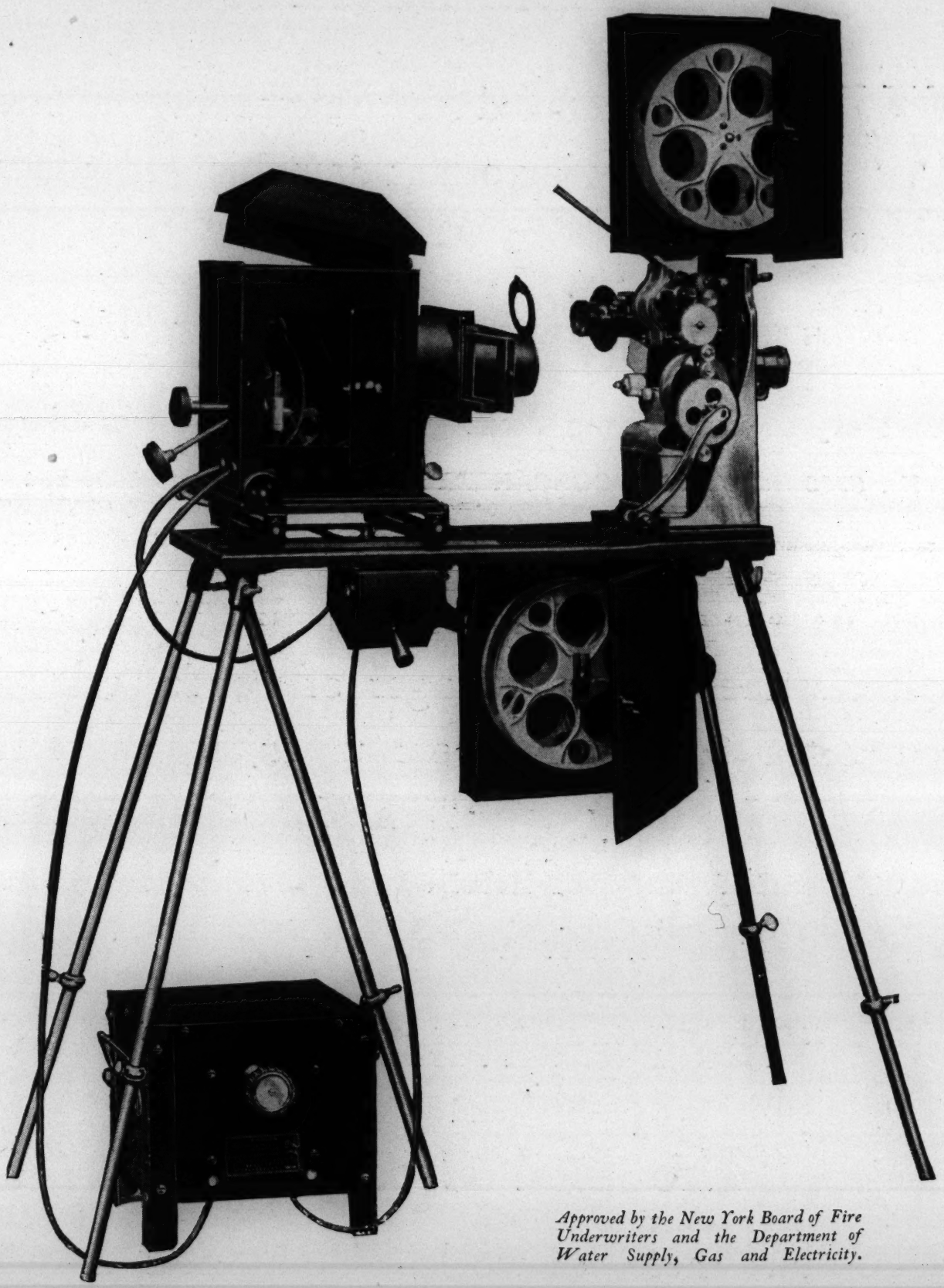

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LOOK OUT!

WE have scheduled for release in the near future a very important dramatic and educa- subject entitled:

"THE WEDDING BELL"

and story of the danger from goods made in Sweat-Shops.

No. 6766 Code, VOORGANGER Approx. Length, 1000 feet

As the name implies this film graphically portrays the extreme danger of goods accepted from Sweat-Shops which are unsanitary and dangerous. Not only are such conditions clearly shown, but a story of intense interest is also interwoven. This film is a very worthy successor to

"The Man Who Learned"

and

"The Red Cross Seal"

which films met with world-wide interest, as will also this one.

Printed and Published by THE EDISON MANUFACTURING CO., LTD., London, N.W.